

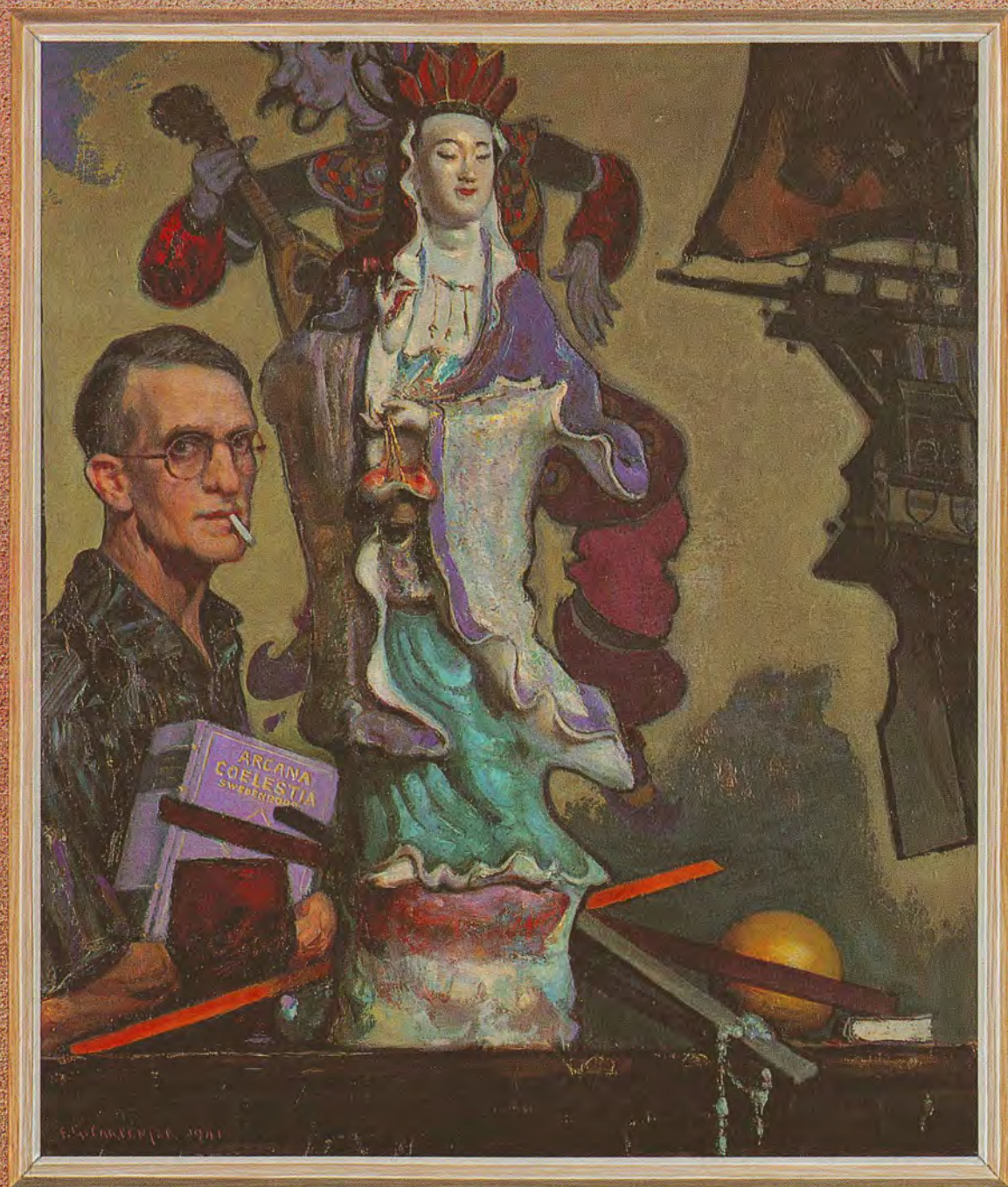
# Gateway HERITAGE

\$5.00



WINTER 1985/1986

QUARTERLY JOURNAL OF THE MISSOURI HISTORICAL SOCIETY—ST. LOUIS, MISSOURI

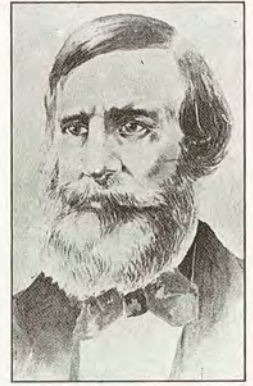






*The front cover of the Linton Album is finished in black lacquer. In the center of the cover is a bouquet of carnations executed in gold leaf, some of which is tinted in watercolor. The blossoms and buds are of mother of pearl with watercolor tints. The cover's edges are decorated with a random mosaic pattern of mother of pearl and a fringe of fern in gold leaf.*





# The Doctor's Scrapbook:

## A collaboration of Linton and De Smet

*Rev. John J. Killoren, S.J.*

**T**HIS is a story of a remarkable scrapbook and the two men who cooperated in its creation. For Dr. Moses Lewis Linton, a well-known St. Louis medical doctor and teacher, "the Linton Album" was a treasured possession, compiled in a collaboration which lasted over fifteen years. For Jesuit Father Pierre Jan De Smet, St. Louis' most famous 19th-century missionary priest, the scrapbook also had special meaning. "The Album I have written for a medical friend," De Smet penned in 1869, "is altogether a private affair and a family piece." Those who review the Linton album over the shoulders of Dr. Linton and Father De Smet will readily appreciate the close friendship which brought their scrapbook into existence.

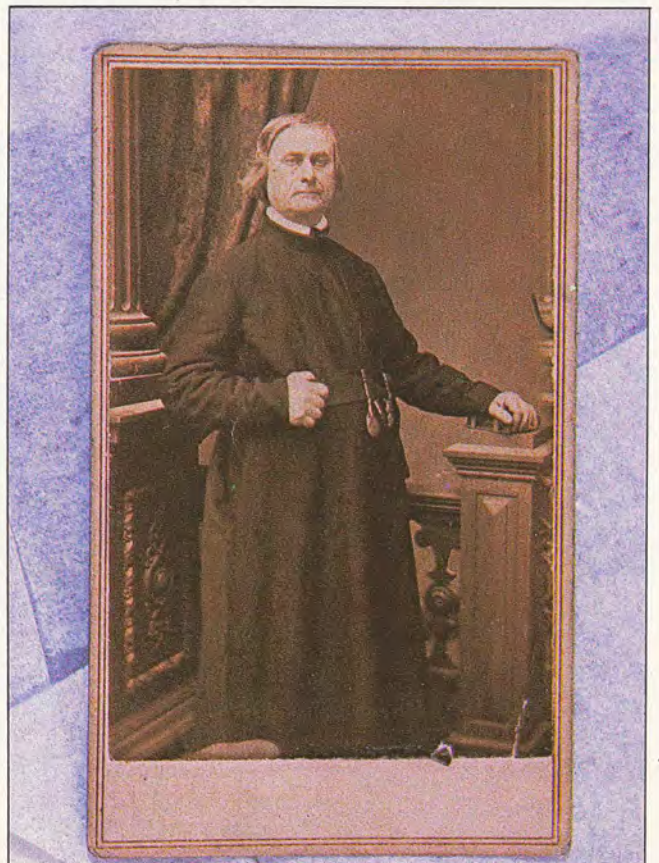
The beginnings of the friendship between the doctor and the priest cannot be precisely dated. The 30-year-old Linton arrived in St. Louis from Kentucky in the fall of 1842. He came at the invitation of Dr. Charles Alexander Pope to join the faculty of the St. Louis University Medical School. Linton and Pope had been classmates while they completed their final year of medical studies in Paris during 1839.

Father De Smet, along with other Jesuit missionaries from White Marsh, Maryland, had made St. Louis their adopted home in 1823. Ten years later, the priest began his "travels" into the wilderness as an Indian missionary and to Europe seeking resources to support the order's work among the Indians. From 1833 until 1849, De Smet's travels kept him so on the move that he never spent as much as six months in any single year at St. Louis University.

The priest's return from his extended, second trip among the mountain tribes of the Northwest brought De Smet back into St. Louis in late 1842, about the time Linton originally arrived in the city. De Smet's

stay at St. Louis University through the first half of 1843 was busy, interrupted and brief. By mid-year, the priest was off again, this time for the second of his nine voyages to Europe where he solicited "men and means" for the missionary program he had initiated among the Flathead Indians of the Northern Rockies.

Although he sailed from Antwerp at the start of 1844, De Smet's destination (by way of Cape Hope) was Fort Vancouver near the mouth of the Columbia River; he did not return to St. Louis until the close of 1846, and then, as previously, only for a short period. In April 1847, the priest set out on a year-long business trip to Europe. Returning from that journey, he started a field trip among the Indian tribes of the

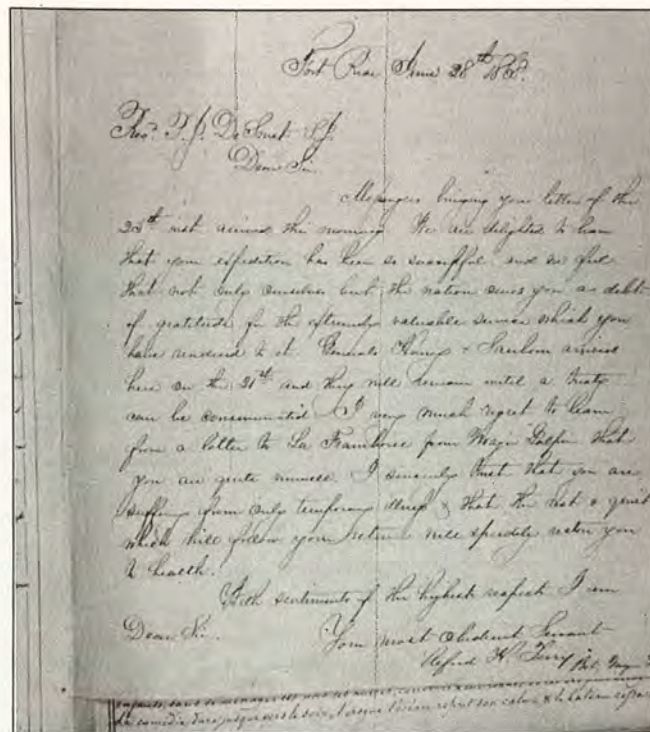


*Father Pierre Jan De Smet, a photograph  
from the Linton Album.*





The album's opening page shows that it was a Christmas gift "from a lady" for the doctor's "professional kindness."



The original letter from General Alfred H. Terry to De Smet thanking the priest for his part in getting the Indians to a meeting at Fort Rice. The original letter was inserted into the Linton Album along with the narrative of the event.

Upper Missouri River which lasted through the second half of 1848.

De Smet and Linton—if they had not met previously—certainly had the opportunity to get to know each other in 1849. That year brought two major tragedies to St. Louis. The first of these occurred on the evening of May 17, when the "Great Fire," which ignited on the steamboat *White Cloud*, destroyed 23 other boats and then threatened to engulf the city's entire business district. Spreading west from the levee through the south edge of the downtown, the conflagration forced the evacuation of the Catholic Orphanage and the stripping of the beautiful "New" Cathedral that Bishop Rosati had erected in 1834. At the height of the "tourist season," with the forty-niners pushing off toward the trailheads about Westport and St. Joseph, the fire struck hard at the economy of "The Gateway City."

The second calamity was a cholera epidemic that decimated a large portion of the city's population. The disease entered St. Louis in late 1848; by May 1849, it had reached epidemic proportions, which mounted through June and July. Until late August, the city experienced an "average of some twenty burials a day." To escape the plague, one-third of all the city's 60,000 residents reportedly withdrew temporarily from St. Louis. For Dr. Linton and Father De Smet, who were called on day-and-night to practice their respective ministries, it was a prolonged time of shared service.

During the cholera epidemic, Linton's medical responsibilities included serving as house physician for the Jesuit staff and student boarders of St. Louis

University. Despite all odds, in this part of Dr. Linton's practice, he established a perfect record: The Jesuits and their students suffered not a single cholera death. The gratitude of the university to their doctor was less than adequately manifested in an engraved stone tablet, which still can be seen in the vestibule of the College Church.

De Smet certainly was impressed with Linton's medical talents: When in 1866 cholera again threatened to reach epidemic proportions, De Smet promised a friend that Dr. Linton's specific medication and precise treatment would surely prove effective in staving off the dreaded disease.

While the St. Louis University priests and students thanked their doctor in 1849 by erecting a stone tablet, a female patient at the close of the next year found a more personal expression of gratitude. One of the gifts which Dr. Linton unwrapped in celebration of Christmas of 1850 was a beautiful new album, its covers richly finished in black lacquer and decorated with a random mosaic pattern of mother-of-pearl and gold leaf. Inside the front cover of the album, on the first of some two hundred mounting-pages, was the inscription: "To M. L. Linton, MD—from a lady—Souvenir (sic) of Professional kindness—Dec 25, 1850." As is the case with so many Christmas presents, this one was laid aside for several years before its owner found a good use for it.

Certainly by 1850, Linton and De Smet had become close friends. In the meantime, both men had gained national prominence. Linton did so through his profession. In 1843 he founded the *St. Louis Medical and Surgical Journal*, which remained under his





Father De Smet "In the Camp of the Hostiles," by Mat Hastings. These two paintings (**above and right**) depict an event which De Smet regarded as one of his most important achievements, when he in 1868 rode into the Powder River camp of the Indians to meet with their leaders with the hope of making a treaty. There is no record that Hastings ever accompanied De Smet on any journey, so these paintings were probably executed from what the priest told the artist or from De Smet's narrative of the event in the Linton Album.





editorship for many years. In 1851 he published his monograph, titled *Outlines of General Pathology*. The volume quickly gained textbook status in the medical schools of the period.

Linton also gained a reputation for his charity efforts, especially for helping found the St. Vincent de Paul Society. Working with Bishop John Timon and Judge Bryan Mullanphy, the doctor served as the first president of the charity. From that post he developed the initial unit of what eventually became a national organization. A lasting recognition of the work of Linton and his associates in forming the St. Vincent de Paul Society is prominently displayed in one of the main mosaics of the "New" St. Louis Cathedral.

Unlike this artistic piece, however, not all of Dr. Linton's honors came posthumously. Rev. William B. Faherty notes in one of his histories that on June 18, 1855, St. Louis University honored Dr. Linton by conferring on him the degree of master of arts. Linton also won praise as a notable political moderate, especially while serving as a conspicuous member of the Missouri State Convention during the troubled 1860s.

Like Linton, De Smet continued to gain in national stature. Already recognized in the late 1840s as the leading authority on the Native Americans of the West, he continued his public efforts on their behalf through the next decade. One way that De Smet worked for improved conditions for his beloved Indians was by serving with his old friend, Great Plains resident and guide Jim Bridger, as the two most important resource people for Commissioner D. D. Mitchell at the Fort Laramie Council of 1851.

Soon after returning to St. Louis, De Smet was called to administer last rites at the death bed of the son of Missouri Senator Thomas Hart Benton. The incident led to a long friendship with the political leader. In 1853, as De Smet was about to depart on another European voyage with his fellow Jesuit, Bishop John Miege, Vicar-apostolic of the Indian Territory, Benton introduced the priest to President Franklin Pierce. As a result of this meeting, a member of Pierce's administration, Secretary of State William L. Marcy, made De Smet "the bearer of dispatches to various ministers, in several great European capitals."

In 1855, the same year Linton received his master of arts degree from St. Louis University, the 54-year-old priest gained an important honor. On August 15, he made formal profession of his Jesuit vows. About the same time, Linton and De Smet began their collaboration on the doctor's scrapbook.

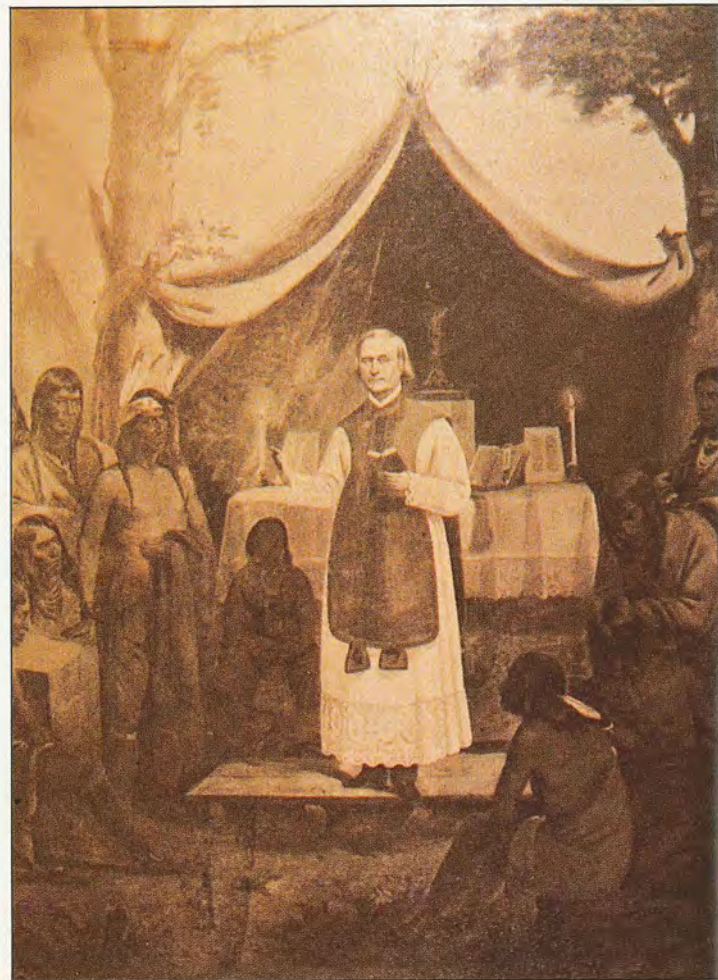
The catalyst for the first entry was a most unusual character, Rev. James Bouchard. The biography of this exceptional priest, *The Eloquent Indian*, was not written until 1949 by John B. McGloin. Linton and De

Smet found Bouchard as fascinating in person as McGloin did a biographical subject.

As the house physician at St. Louis University, Linton treated Bouchard in 1856, shortly after the Indian Jesuit's ordination. After his examination of Bouchard, the doctor recommended to the Jesuit Superior that "a change of climate, particularly to his native land, may prove beneficial to him."

Not only as an interested fellow Jesuit but also as the self-appointed publicity agent for the Indians' cause, De Smet requested that Bouchard provide him with details of his unusual life story and an autographed picture. Bouchard's autobiography, seemingly recorded by De Smet in 1857, fills the first 18 pages of the Linton Album. Through their mutual interest in Bouchard, therefore, the doctor and the priest began their collaboration on what was to become a magnificent scrapbook.

The subject matter of the volume would be in line with their shared interests: It included tributes—frequently in verse—to various Jesuit friends they





# Our Father in

## Lenni-Lanape (Primitive people) Delawares.

Gwoniik goyohgish' chihid' yek atoh sana dogeh dii gaonk.  
 Father our who art above your name be honored.  
 Nekuk niss sayoh Towehdoshah laweh. Nekuk niss  
 Thy own land immortal come. Thy own  
 hamidishnigooda henayaweh neyogah geh, nai hani  
 will be done earth in, as it  
 Teyada nega ayohgeh Day' yoh nago wani shadok  
 is on high give us this Day  
 nadehwanishage agnashuo. Kada gwoidok sagnokuk  
 Daily bread. Forgive what bad  
 neyogai waneaksha, nai ni hedejok hewchagochet.  
 we have done, as that which has been done us  
 neyogai hianawagih. Lanokih nechuk hasgnaa hegnich  
 we forget. keep from our minds  
 neyoh nigadagnas; negua sho nedogayagohdohneok  
 all evil hinder us from doing  
 newad geh.  
 wrong.

Nekuk-niguchay, Amen.  
 Father Watomika J.

One of the 18 different renditions of "The Lord's Prayer" in an Indian language recorded by De Smet in the Linton Album. The priest obtained this one from Watomika (Father Bouchard).

Photograph of a painting, "Father De Smet among the Sioux Indians," by Emile Herzinger. The artist portrays De Smet saying a special Sunday mass on September 14, 1851, on the Treaty Grounds at Horse Creek, Fort Laramie, Wyoming. Of the event, A. B. Chambers, senior editor of the Missouri Republican, who was in attendance, wrote: "Father De Smedt (sic), attired in the robes of his office . . . urg(ed) . . . upon his audience the necessity of improving their conduct, and of embracing religion . . . Father De Smedt is highly esteemed by all the Interpreters, Traders, Half-Breeds, and the Indians, and is the medium of great benefit to them . . . The Indians regard him as Great Medicine man, and always treat him with marked respect and kindness."

shared and informative accounts on many different Indian topics. De Smet provided the sources for the scrapbook's entries. He asked for "Indian legends and information" from people like Bouchard and other knowledgeable frontier figures such as Edwin T. Denig, Assiniboin trader on the upper Missouri.

De Smet also used the scrapbook as a place to record his collection of "The Lord's Prayer" rendered in various Indian languages. The priest had this collection in hand by 1857. Bouchard, for example, provided De Smet with the translation of the "The Lord's Prayer" in the "Lenni-Lanapi, tongue of the Delawares." Some eighteen different renditions of this prayer in Indian languages, along with certain "Indian stories", are scattered through the pages of the Linton Album.

Linton and De Smet shared many interests—an appreciation of literature and the satisfactions of authorship; a deep religious orientation, with their faith motivating them to acts of unselfish concern; and ethical positions which made both of them early, though markedly congenial, activists for social justice.

Yet, a marked difference between them perhaps yielded the strongest tie for their friendship: While De Smet was capable of long, strenuous marches through the wilderness, Linton suffered, perhaps as a consequence of polio, from such restricted leg movement as to have been almost an invalid for the last forty years of his life.

Virtually office-bound, Linton was able to share in a special way in the repeated journeys and romantic travels of his adventuresome friend. It was a sharing in which De Smet gladly participated, as he laboriously wrote each entry of his annual log of travel and activities into Dr. Linton's Album. With minor interruptions where De Smet inserted other materials, the chronological account of the priest's journeys covers over a hundred pages.

The vast detail which De Smet included makes one of his headings dryly humorous. On page 37, the priest wrote, "Skeleton for the Album of a Physician—of P. J. De Smet's Travels." In writing down so much information for the "Skeleton," De Smet provided more detailed autobiographical documentation of his countless travels and adventures than did any of his contemporaries. So complete is this information that the editors of his papers produced less a biography than a conglomeration of "Desmetiana."

An 1869 letter to the "Very Dear and Worthy Doctor" shows how the Linton Album came to include so much of this "Desmetiana." The priest wrote his friend:

You ask me for a fresh letter, or rather for the continuation of the skeleton of my itinerary. For the past twelve years,





These two Mat Hastings watercolors illustrate De Smet's scrapbook narrative of the "History of the Family of Le Gros Francois." This is the story of a young Indian leader, "Jackson, the Light, or Wahjanjana," who was persuaded to go east to meet with American leaders. When he returned to his tribe, he was rejected. The story of "Jackson, the Light" was told earlier and illustrated by Indian artist George Catlin.

at each of my returns to St. Louis, you have been placing, joyously, your album upon my table. Each recurring sight of it is to be a fresh pleasure, like a meeting with an old and familiar acquaintance, and immediately I resume my pen with gladness, to lengthen the old skeleton with one more page.

Along with De Smet's remarkably detailed itineraries, the volume contains many other significant materials. There are, for example, verse-tributes and/or obituary notices, generally accompanied by small photographs, of 14 Jesuits. All were companions of De Smet and also friends of the doctor. One such tribute, four pages in the scrapbook, was devoted to Father Cornelius Smarius and his death. Linton and Father Smarius appear to have been quite close. The copy of Linton's *Outline of General Pathology* in the medical library at St. Louis University is inscribed on its title page, "To Father Smarius, from his friend, the author."

Linton maintained close associations with many of the other priests who taught at St. Louis University. In one of his last letters, written on May 14, 1872, Linton wrote the Jesuit Superior, Rev. Thomas O'Neil:

I am very thankful to God for my long acquaintance—I may say, my intimate association—with the Jesuit fathers. Most of them whom I first knew have preceded me to the grave, although much younger than I am now. How often do I recall and gaze upon their familiar faces, and ask my-

self why such men should die so soon.

Along with revealing information about Linton's acquaintance with Jesuit life at St. Louis University, the doctor's album also contains 24 watercolor paintings executed upon either the original sheet-pages or papers inserted into the scrapbook. Linton and De Smet used these paintings to illustrate the activities discussed in the text. Twelve of the paintings are over the varied signature of St. Louis artist Mat Hastings. Because of their style, four other paintings in the album also can be attributed to him. Of the other paintings, three were signed by another St. Louis artist, Emile Herzinger, and two others have been attributed to Rev. Nicolas Point, De Smet's Jesuit co-worker among the Indians of the Rocky Mountains from 1841 through 1846.

The scrapbook also contains three other illustrations which have special historical value. One of these, inserted between pages 36 and 37, is an early postcard-size advertisement illustrating "The different Forts of P. Chouteau Jr. & Co., Fur Company." Below the sketches of the company's outposts at Berthold, Union, Clark, Pierre, Benton and Kipp, is the signature of another artist who worked in St. Louis, John A. Scholten.

Any student of history who might be startled by the close association of the Indian-dedicated De Smet with the Chouteaus, would do well to recall that



young Charles Chouteau had been among De Smet's early students at the St. Regis Indian Seminary in Florissant, Missouri. Experienced in wilderness life, De Smet also was a pragmatist who often had to depend on the fur traders' assistance with supplies or travel. Furthermore, historian John Sunder points out, the American Fur Company did an exceptional job on the firm's public relations, particularly those with "artists, missionaries, and scientists."

The other two illustrations in the album are rare photographs of Indian delegations. Inserted in De Smet's account of his participation in the Fort Laramie Council of 1851 is a photo of the Arapaho and Cheyenne chiefs, along with their interpreters, at a banquet provided by St. Louis University. After visiting the college, the Rev. Fitzpatrick-led delegation continued east to visit Washington, D.C. The second photograph shows a delegation conducted by De Smet in 1859 to meet with General Harney at Fort Vancouver, and then to Salem, Oregon. On the back of this photo, De Smet wrote the name-titles of the various chiefs in the delegation.

The doctor's scrapbook leads easily to the conclusion that Linton was an intimate friend of the Jesuits. From what the album does not contain, it also makes clear that the doctor was a very humble man. The scrapbook carries no record of any honors gained from his personal and professional achievements; there are no mounted press notices offering deserved public praises for his most notable activities. There is no reference, for example, to the north St. Louis street named in his honor; no notice of the doctor's polished refutation of his political antagonist, Charles Daniel Drake, of the Know-Nothing Party; no report triumphantly presented of De Smet's accomplishment, in the final peace making in 1868 with "The Great Eccentric—Dr. Joseph Nash McDowell."

The only self-recognition preserved in the Linton

Album is a verse tribute (in French) paid to him in 1864 "on the Feast of St. Louis, his illustrious patron." Though stylized for literary effect, one suspects that the tribute was an affectionate offering from Linton's special friend, Father De Smet.

In late April, 1872, De Smet, exhausted and quite ill, returned to St. Louis University from his last European business tour. The homecoming marked the end of his journeys. Upon his arrival, he learned that Doctor Linton was seriously ill. According to their custom, however, collaborator De Smet made his annual sharing with his friend. This addition to the "Skeleton" was brief; it was the final entry in their scrapbook. Both men must have known that this meeting and sharing also marked their parting. For the doctor and the priest, it was "Frater, Ave Atque Vale (Hail, Brother, and Farewell)." Within a month, Linton was dead; within a year, De Smet also died.

"The Doctor's Scrapbook" had served its purpose: It had given great pleasure to the two friends who had shared in its creation. Over the shoulders of the doctor and the priest, the album remains a pleasure for students interested in literature, history and art. Although De Smet correctly described the album as "a private affair," those who are fortunate enough to open its covers today find inside the Linton Album an impressive, though quiet, lesson of the unselfishness of two very remarkable men. [EPI]

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